

The French Porcelain Society

Winter 2004 Newsletter



Members of the Society at Drumlanrig Castle

A Message from the Chairman

Since the last **Newsletter**, we now have a new Editor, Joanna Gwilt, who helped to compile the last edition. On behalf of the membership I should like to thank Errol Manners most warmly for harnessing the marvels of the new computer technology to make the **Newsletter** far more visually exciting than in the past. His energy and dedication to keeping us all au fait with anything germane to French porcelain has been exceptional. His long stint as editor has seen a complete transformation of our most immediate source of information. We are very grateful to Jo for taking on the task of keeping us all in touch with the world of French porcelain.

Our long-serving and highly efficient Secretary, Hannah Obee, has been obliged to stand down because of increased work commitments. We thank her for all her hard work on behalf of the Society, and wish her all the best. Claire Johnsen, who has long been a member of the Society, and has served on the committee, has kindly agreed to take over.

Our **Journal** has been rather delayed but should be ready in Spring. It will be a full and varied number with a series of articles on extremely diverse topics, with a good range of illustrations, many in colour. Several articles will publish archival material for the first time, which we hope will contribute to the spread of knowledge of our subject. Copies of **Journal I** are still available.

We have had a busy summer and enjoyed extremely successful meetings in June. Following our AGM, we learned from Juliet Carey about the amazing Grand Vase designed by Boizot for Sèvres, a treat indeed. Our evening at the Wallace Collection ended with a splendid dinner, as usual a

chance for many old friends to reunite. A few days later we boarded the train for Edinburgh and a really splendid tour of Scottish houses, from the Borders to Perth. We saw the exceptional contents of Drumlanrig and Bowhill, both properties of the Duke of Buccleuch, Blair Castle and Scone Palace in Perthshire and Dalmeny, home of the Earl and Countess of Rosebery near Edinburgh. Our evening at Dalmeny was made particularly memorable by Lady Rosebery's highly informative account of the collection, assisted by our President, Rosalind Savill. Together they showed us many splendid pieces of Sèvres which we could see at close quarters, a unique experience. We then enjoyed a splendid dinner surrounded by wonderful painted portraits and busts. These were illuminated for us by Lady Rosebery as we took coffee. We thank them both. We were also entertained by our member Sir Timothy Clifford and his wife Jane at Tynninghame, East Lothian, a beautiful summer evening spent partly in their garden, at its very best in June, and then around the stunning collection. We thank them both for their generosity in fitting this visit into a busy summer schedule and for their very warm welcome, and we also thank all our other hosts in Scotland, together with their staff. Our President, Rosalind Savill, gave us the benefit of her detailed knowledge of all the collections we visited and added greatly to our understanding of them. We are once again much indebted to Deborah Gage, our visits organiser, and her assistant Kate Henson who both worked tirelessly to make the trip a huge success. Then they went on to organise a second trip for another different group of members – in all we took around 80 people to Scotland, a singular triumph!

We have many ideas for the coming year – a 'private view' of the Boucher exhibition at the Wallace Collection, a visit to a private collection, summer events (this year we plan a more local excursion in June) and of course our Sèvres symposium in early September. We hope you will enjoy it all – and please keep sending news about French porcelain to Jo.

From The Editor of the Newsletter

Thank you again to all the members whose contributions have made the Newsletter possible. Please do continue to send news of any events, acquisitions, discoveries, publications etc. that would be of interest for future editions to the editor:

Joanna Gwilt

22 Redcliffe Road

London SW10 9NP

Email: joannagwilt@aol.com

Anyone who would like to receive the email version of the newsletter (without pictures for ease of transfer) should send an email address to the editor.

Correction:

Spring 2004, page 13. 'Gardiner Museum collection accessible on the internet'. It has been noted that the Getty Museum also lists the whole of its collection on its website where every object can be viewed in colour with details and research information. www.getty.edu.

The French Porcelain Society's Website

www.frenchporcelainsociety.com

The French Porcelain Society invites applications for a research grant on any aspect of French porcelain. Candidates should apply to the secretary with an outline of the project, a C.V. and two references.

FORTHCOMING FRENCH PORCELAIN SOCIETY EVENTS

SÈVRES PORCELAIN: PATRONAGE AND DESIGN

A Symposium in honour of Sir Geoffrey de Bellaigue
Friday 9th and Saturday 10th September 2005

To be held at the Wallace Collection, London. Twenty speakers will talk on aspects of Sèvres porcelain over two days. There will be a dinner on the evening of Saturday 10th September. We hope to follow this with visits on Sunday 11th September.

BOUCHER: SEDUCTIVE VISIONS

Private view and tour of the Wallace Collection's most exciting and ambitious exhibition *Boucher: Seductive Visions* with Rosalind Savill, Director. Built around the Wallace Collection's own holdings of Boucher's paintings and Boucher inspired miniatures, gold boxes and Sèvres porcelain, the exhibition showcases the immense range and quality of his work. It is hoped that the event will be held in late Spring 2005. Further details will be issued closer to the date. <>

REPORTS ON RECENT FRENCH PORCELAIN SOCIETY EVENTS

The ANNUAL GENERAL MEETING, LECTURE AND DINNER

Was held at The Wallace Collection, Manchester Square, London W1
Friday, June 11, 2004

This year's lecture was given by **Juliet Carey**, Curator at Waddesdon Manor,
'Aiming High : Boizot, d'Angiviller and Sèvres's Grand Vase of 1783'
We look forward to publishing in due course an article related to this talk in the Journal.



John Whitehead, Debo Gage & Tamara Préaud at the AGM

Summer three-day excursion to Scotland June 15, 16 & 17, 2004 repeated October 6, 7 & 8, 2004

Report on the Trip to Scotland, 6th to 8th October

By Errol Manners with additions by John Whitehead.

The advance guard of the Society met, bleary-eyed, at Kings Cross station, clutching cups of coffee and was efficiently shepherded onto the Hogwarts Express by Debo for a fabulous adventure to the North. After a slow and picturesque journey passing Holy Island and Bamburgh Castle we arrived behind schedule in Edinburgh to meet the rest of the group. We set off by bus to Bowhill, the first of the Duke of Buccleuch's houses that we were to visit. The staff had kindly stayed late to greet us and show us around. We all enjoyed the remarkable display of Hilliards, Claudes, Vernets, Gainsboroughs and Reynolds and the most splendid Canaletto view of Whitehall. Most striking amongst the decorative arts was the Louis XIV mirror frame on a tortoiseshell-veneered moulding with elaborate gilt-bronze ornament including flowers, scrolls, dolphins etc. This bears a crowned monogram, and is reputed to have been presented to the Duke of Monmouth by his father Charles II, who had in turn received it from Louis XIV. In view of its decoration this is probably a piece made at the Royal furnishings factory at the Gobelins. As well as some fine Meissen we saw a Sèvres service with initials DB for Madame du Barry. This consisted of a number of elements of the 1771 du Barry *vases et guirlandes* service, with the addition of a green ground and rococo gilding added presumably when sold to the then Duke of Buccleuch, attracted, no doubt, by the monogram, by Baldock in about 1830. But there were also a number of complete fakes made to match. These do not appear to be of the same high-quality nature as other fake du Barry pieces we have seen, such as some of those sold at Sotheby's London 15 July 2004; we presumed that these were made early in the second half of the 19th century. At the side of the same showcase were a number of genuine Sèvres green-ground plates of perhaps the early 1780's.

On to the bus, with a detour due to road closures, we arrived as dusk descended at Tynninghame House, where we were lavishly received with most welcome trays of wine and sustenance. Sadly Sir Timothy and Lady Clifford could not be here to greet us due to other commitments, but

allowed us to roam amongst the splendid accumulation of a lifetime's connoisseurship. Amongst the glorious cornucopia of pictures and furnishings it was a delight to see the neo-classical Derby porcelain that has been an interest of Sir Timothy for so long. On our departure we enjoyed the spectacular display of moonlit white roses glowing in the gloaming. We arrived for a well-earned supper at the Waterside Restaurant at Haddington.



Tish Roberts, Ros Savill and Hannah Obee at the Waterside Restaurant, June 2004

Replete, we strolled out to see the ancient church known as the Lamp of the Lothian, besides a medieval bridge over the river, before heading back to our hotel in Edinburgh.

The next day the party divided to visit Blair Atholl and Scone Palace. At Blair Atholl a piper wailing Highland laments greeted us. In the ballroom Aileen Dawson had selected a group of Vincennes and Sèvres porcelains, notably a selection of early *bleu lapis* pieces. A broken but early hard-paste saucer with garlands of flowers and two-tone gilding, apparently part of a tea service purchased by Louis XV in 1772, caused excitement as it still had its original factory paper label with printed interlaced L's and pencilled price 27 (see below).



The *bleu-céleste* included one of two *compotiers mosaïque ronds* from the Louis XV service (which are two of the four in the 1753 delivery).

We were shown a number of invoices, including one from the Paris agent Chenue of 1821, which included entries that probably referred to a set of later-decorated named ornithological plates, which suggested a French rather than an English origin for this type of fake. Also itemised was a green tea service, which we glimpsed later in the tour.



Bleu-céleste compotier mosaïque rond Blair Castle

In the tea room we saw a large bureau bookcase full of a mixture of pieces with *bleu céleste* as the common theme. Nearer the ropes in the same room, a further bureau full of *bleu lapis*. Now this ensemble, though still diverse, was much more homogeneous. It included two *plateaux triangles* with flowers, a number of *sucriers ovales* and their trays, some with flowers, others with gilt

flying birds, two *beurriers*, one very large *gobelet litron* (no saucer) with slightly flared rim and husks on the handle, and a large number of *gobelets à la Reine* with gilt birds and "batwing" gilding.

Most amazing of all, on the chimneypiece a huge *pot à sucre à la Reine* with *bleu lapis* ground speckled with gold, batwing gilding and polychrome birds in landscapes with gilt specks highlights, probably by Armand l'ainé. This is mounted in apparently genuine Louis XV gilt-bronze with little Meissen turkeys.



Inspection at Blair Castle

This ensemble is striking and until one knows when it was purchased leads to the speculation that it must have come together from new in the mid 1750's. The official story was that it was purchased at the same time as the *bleu céleste*, but then why are there no fakes at all? We saw the two genuine ewers, missing their basins (see below), one with batwing gilding and the other trellis gilding, which are mounted in gilt-bronze of 1815-20 in a workshop related to the Paris dealer Maëlrondt. (reproduced by Geoffrey de Bellaigue in **Burlington Magazine**, June 2004).



**Pot-pourri vases formed out of ewers
of soft-paste Vincennes porcelain
c. 1750-55, Blair Castle**

David Peters says he was told that a member of the family was romantically linked to George IV and got the *bleu lapis* as a present, and that is why there is no Vincennes to speak of in the Royal Collection.

A further bureau bookcase-full in the dressing room of the "Derby suite" was a very mixed bag. It included a number of pieces with green "*en plein*". A *soucoupe à pied* with *tasses à glace*; a teapot and some *gobelets Héberts* and saucers, which also had a *frise d'or* (the saucers were the early five-lobed shape, with a thin moulding on their outer rim which had been left white). Although very odd and not examined out of the bureau they appeared genuine to the more adventurous. Also in the bureau was a pink-ground *pot à lait Hébert* and cover with flowers, a square *plateau cannelé* with patterned rose ground and four roundels at the corners with rosettes, and a circular white area in the centre (perhaps around 1762-64), a *pot à lait à trois pieds* with swirling decoration of red, green, gold and white (we have seen this type of thing on pieces dated around 1770), a flower decorated triple salt with its basket handle off and replaced with gilt metal, reputedly 1766 and given by George III, a *plateau corbeille carré* with flowers and blue *mosaïque* (late 1750's), and a small *pot à sucre* and cover with green spiralling bands alternating with flower trails.

In the red bedroom there were some biscuit groups, including the *Jugement de Paris* (missing upper half of Juno), two groups of *La Leçon de l'Amour* and *Le Larcin de la rose*.

The China room held a remarkable and probably unique rococo Chantilly ladle, with a bowl reminiscent of the shell tureen in the Boston Museum, a small polychrome St. Cloud *pot à pommade*, and a set of Sèvres plates of around 1820 painted with fruit, which had their original invoice from a London dealer of about that date as well as some rarities of English porcelain.

At Scone Palace we saw the mound of Moot Hill where the ancient Scottish kings had once been crowned. Our guide proceeded with considerable enthusiasm and fertility of imagination to show us around.

Most outstanding of the furniture was the wonderful Riesener *table en chiffonière* delivered to the Garde-Meuble de la Couronne in 1782 for Marie-Antoinette at the château de Marly. This is a very personal piece of furniture, decorated with the eagle for the Queen, and useful with all those drawers, in a place where the Royal family went to be private with a few friends. But despite that it is as magnificent as the famous Petit Trianon table at Waddesdon. The table was sold off in 1793, but the British were not buyers then so it probably arrived in Scotland somewhat later.



A plate from the Stormont Sèvres dessert service, Scone Palace

In the china room we saw the Sèvres dessert service bought by Lord Stormont when ambassador to Paris in 1773. This pattern is known because of another service, now in the Virginia Museum of Art, given to the King of Sardinia on the occasion of the wedding of one of his daughters to the comte d'Artois in that year. This service is special for its striking decoration of red and green flowers with rich gilt highlights, and for the fact that as well as the usual size of plate it also contains the small "dessert" plates. Ros Savill suggests that this shape may well have been produced in response to requests from British clients who wanted side-plates.

Further Sèvres included two tea-services of *cannelé* shapes with green ground also have a possible British shape interest, since one of them has a slop bowl, a shape never found with Sèvres tea-services normally, and a square *cannelé* tray which it was suggested might have been intended as a teapot-stand. These two services date to 1764 and 1768 (?). David Peters thinks they may also be Stormont purchases. A pair of biscuit figures of *L'Etude* and *La Philosophie* on *bleu céleste* bases. This is a 1776 model, but we were unable to see whether these bear a date-letter. The amazing fountain and basin of 1781, with lovely arabesque gilding with a fountain. Despite a number of firing problems this has to be genuine, being probably a soft-paste piece potted many years previously. The *pot à eau à la Romaine* with its basin of 1781 is special for its hinged porcelain cover. Often these are hard paste but this one is soft.

In the whole large case of *bleu céleste* there was only one small covered *pot à pommade* which appeared genuine. A member of the Mansfield family visited Paris around 1820. This one could confirm from the number of high-quality gilt-bronze candelabra and clocks of that period scattered about on chimneypieces and furniture. But is this when they purchased the plentiful wrong copies and the Riesener table? We were delighted to see an early Meissen Böttger porcelain vase, which was almost the pair of one in the Palazzo Pitti, as well as many other interesting items including Chelsea and Dutch delft.

The bus parties met again at Dalmeny, where we were greeted by the Earl and Countess of Rosebery. After tea Lady Rosebery entertained us with a fascinating slide show concerning the history and collections of Mentmore, many of which are now at Dalmeny.



Handling the treasures of Dalmeny House

We again divided into small groups to luxuriate in one of the finest conglomerations of Sèvres and Vincennes in the country. Amongst the more prominent pieces is the amazing Vincennes large size *pot pourri Pompadour* with pink *camaieu* landscapes and hunt scene, two seaux from the *rose chasse service*, the *seau à liqueur du Roi* with Armand painting and the oyster pyramid from set of four for the banker Beaujon.



A seau à liqueur du Roi, Dalmeny House

Ros has shown that the pair of beautifully gilded green *vases Hollandois en plein*, which had once been doubted, were delivered to the Dauphine so are genuine after all.

Via sorties amongst the furniture and the Napoleon room we were served drinks and led into the dining room lined with historic 18th Century portraits to whom we were introduced by Lady Rosebery at the end of the evening over coffee.



Vincennes *pot-pourri* Pompadour Dalmeny House

A very happy and well-oiled group returned to our hotel to look back over an action packed day over a glass of malt.

Our final port of call next day took us through glorious countryside in perfect sunshine to Drumlanrig. We were welcomed to this awe-inspiring palace by the Duke of Buccleuch. After seeing the great paintings and family portraits we strolled through the fabulous *enfilade* of rooms containing great masterpieces of French, English and Flemish 17th century furniture including the two great Louis XIV cabinets, pairs to those in the Getty and the Wallace and much more. We saw only one piece of Sèvres here, a *plateau Hébert* with lapis ground and flowers, but so what? And then to yet another well-earned lunch.

From Edinburgh our journey was enlivened by sharing our carriage with some thirsty Glaswegians on their way to a stag party in Newcastle, whilst we reminisced on this most splendid of French Porcelain Society trips. The whole trip was inspiring and a triumph of organisation for which we all thanked Deborah Gage.

CONCLUSION

By John Whitehead

One member of our party was understandably confused. How can you justify, he asked, showing together wonderful pieces and redecorated wares which would have little interest or value in today's market, and which most museums would not present at all. The reply to this has to be that all these objects have to be seen in the context of the history of family collecting, and that taken as a whole they are a meaningful comment on the history of taste at particular moments, especially in this case where we have seen mostly collections made possible by the positive attitude of George IV and his regime towards Scotland. The early 19th century was a really dynamic time for the Scots, and collecting the kind of pieces which were appreciated by the sovereign who had enabled them to be great again was a natural activity which to the historian of taste has much wider implications. All the same, said our member, I wish they'd put labels on. But I would have

said that the challenge posed by a mass of unlabelled great and bad objects all together was what the Society is all about!

OTHER FORTHCOMING EVENTS

At The Wallace Collection

Debate: *Rococo Rules OK?*

The rococo style, which flourished under the auspices of Louis XV and Madame de Pompadour, is loved by some and mocked by others. Do you think this exuberant and animated style, of which Boucher was a master, is the supreme example of decorative harmony or do you believe it to be too frivolous for words? Decide for yourself in the course of this lively evening!

Start with a private view and drinks reception in *Boucher: Seductive Visions*, engage in a fascinating debate and end the evening with a meal at Café Bagatelle.

FOR THE MOTION:

Laurence Llewelyn-Bowen (Interior Designer and Television Presenter)

Simon Jenkins (Columnist at The Times; Author of *England's Thousand Best Houses*).

AGAINST THE MOTION:

Sir Timothy Clifford (Director-General of The National Galleries of Scotland).

Philippa Stockley (Deputy Editor of Homes and Property, The Evening Standard; author of *The Edge of Pleasure*, and *A Factory of Cunning*).

CHAIR:

Richard Dorment (Art Critic at The Daily Telegraph and Trustee of the Wallace Collection).

Wednesday 2nd February 6-9pm (until 10.30pm incl. dinner). £20 debate and drinks; £40 debate and dinner (set menu).

Boucher Ticket Line: 020 7887 8998.

EXHIBITIONS



The Wallace Collection

30 September – 17 April 2004

Boucher: Seductive Visions is the most exciting and ambitious exhibition the Wallace Collection has ever held. Built around the Wallace Collection's own incomparable holdings of Boucher's paintings and Boucher inspired miniatures, gold boxes and Sèvres porcelain, the exhibition showcases the immense range and quality of his work. Furniture, miniatures, books, shells and corals and a splendid tapestry from Dalmeny House will further help to set the Bouchers in context. In addition, complementary shows will be held in the Exhibition Galleries, starting with *Boucher: Landscapes* (30 September – 19 December), organised with the Bowes Museum, which will examine his relationship with nature.

For six months only this, the most impressive collection of Boucher's paintings in the world, will be displayed alongside a breathtaking range of porcelain, miniatures and goldsmiths' work influenced by his designs and complimented by three accompanying exhibitions:

Boucher: Landscapes 30 September 2004 - 19 December 2004.

Boucher: Dutch and Flemish Inspirations 6 January 2005 - 6 March 2005

Seductive Revisions: New Responses to Boucher 17 March 2005 - 17 April 2005

£6 Adult

£10 Season Ticket (permits 3 visits)

£4 Senior Citizens / NACF Members

Free for Students / Children under 18 / Registered Disabled / Job Seekers

The Wallace Collection

Hertford House, Manchester Square, London, W1U 3BN

Exhibition ticket line 020 7887 8998

<http://www.wallacecollection.org>



Vase à étoile, c. 1770-75 Royal Collection

The Queen's Gallery, Buckingham Palace

'George III and Queen Charlotte, Patronage, Collecting and Court Taste'.

27 March, 2004 to 9 January, 2005

Last chance to see the first exhibition in thirty years to look at George III as a collector which will close in the New Year. Advance tickets from 020 7766 7301 or www.royal.gov.uk.

Musées Royaux d'Art et d'Histoire

'La Table du Prince, le service d'Orléans en porcelaine de Tournai'

20 November 2004 - 20 February 2005

The exhibition examines the renowned service for the Duke of Orleans, made between 1787 and 1792, decorated with 'Buffon birds'. Exhibition catalogue by C. Dumortier.

Musées Royaux d'Art et d'Histoire, Salle aux Colonnes, Parc du Cinquantenaire 10, 1000 Brussels.
Monday-Sunday 10h-17h (last tickets 16.00h), 5 € and concessions (includes entrance to permanent collections). Closed Christmas Day and New Year's Day.

Musee Nissim de Camondo, Paris,

'La table dressée'

13 October 2004 - 30 January 2005

As part of the annual nationwide *semaine de goût*, the Nissim de Camondo has for the first time recreated a dining-table setting to evoke the famous dinners held by Moïse de Camondo at Hôtel Camondo. The display includes the museum's own collection of Chantilly *à la brindille* plates and is complimented with loaned items of silverware from Puiforcat, crystal from Saint-Louis and table linen by D. Porthault. The display will continue until 30th January 2005.

Musée Nissim de Camondo.

63, rue de Monceau, 75008 Paris.

Tél. : 01 53 89 06 50 <http://www.ucad.fr/>

Musée Jacquemart André, Paris
'Trésors de la Fondation Napoléon'

28 September 2004 - 3 April 2005.

As part of the bicentennial celebration of Napoleon's coronation this exhibition of the emperor's many treasures includes a display of Sèvres porcelain.

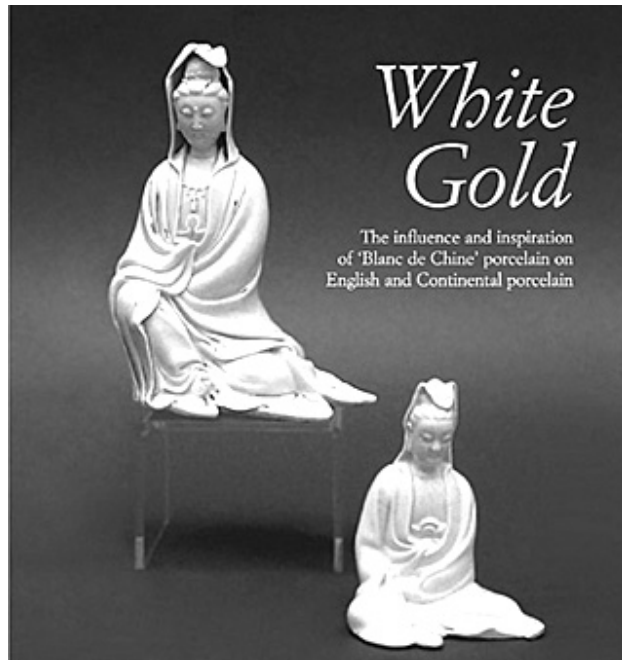
Daily 10am-6pm. Monday until 9:30pm.

Musée Jacquemart André

158 boulevard Haussmann, 75008, Paris.

Tel: 01.45.62.11.59.

<http://www.musee-jacquemart-andre.com>



White Gold: The influence and inspiration of 'Blanc de Chine' porcelain on English and Continental porcelain

An exhibition to celebrate the 20th anniversary of the Ceramics and Glass Circle of Australia, Inc. Hamilton Art Gallery, Brown Street, Hamilton, Australia. 16th August - 23rd October 2004. Fo Guang Yuan Art Gallery, Queens Street, Melbourne. 3rd December, 2004 - 4th March 2005

**Gardiner Museum of Art
'Picasso and Ceramics'**

29 September 2004 – 23 January 2005

University of Toronto Art Centre. Presented by Desjardins.

The exhibition features work from the Picasso family's own collection as well as objects from some of the world's best public collections including the Musée d'Orsay, the Museu de Ceràmica in Barcelona and the Louvre. *Picasso and Ceramics* was jointly realized by the Musée national des beaux-arts du Québec and the Gardiner Museum, and is presented by the Gardiner in partnership with the University of Toronto Art Centre. Exhibition Tours (\$25) will be given in English and French. <http://www.gardinermuseum.on.ca>



Saint Louis Art Museum

The Saint Louis Art Museum's exhibition *University City Ceramics* ended its successful five-month run on October 24, 2004. Organized by David Conradsen, assistant curator of decorative arts, the exhibition brought together 50 superb porcelains made between 1910 and 1914 in University City, a suburb of St. Louis, Missouri. The vases, tiles, and other works were produced by an international faculty of ceramists employed in an innovative, though short-lived, art academy and porcelain works. Chief among the ceramists was Taxile Doat (1851-1938). Although a specialist of the *pâte-sur-pâte* technique of porcelain decoration at the Sèvres manufactory, Doat is perhaps best known for the gourd-form vases with crystalline glazes made in his home-studio *Villa Kaolin* beginning in the 1890s. The art academy was one division of the Peoples' University, conceived by the publisher and entrepreneur Edward G. Lewis (1869-1950) to teach women across the United States by correspondence. When the art academy proved unsustainable, Lewis focused on porcelain production with Taxile Doat serving as director. Between 1912 and September 1914 Doat produced porcelain based on gourds and other Asian-inspired shapes with high-fire crystalline and matte glazes. A fully illustrated catalogue of the exhibition is available. See **Recent Publications**.

MEMBERS NEWS

Meredith Chilton has stepped down as curator of the Gardiner Museum of Ceramic Art in order to participate in a five-year project as editor and a contributing author of a major monograph on the early Viennese porcelain of Du Paquier, which is being sponsored by the Melinda and Paul Sullivan Foundation for the Decorative Arts. She will remain in Toronto and retain her affiliation with the museum in a part-time capacity as founding curator.

Meredith can be reached at chilton@rogers.com or, on Mondays at meredith@gardinermuseum.on.ca

OBITUARY

Bernard Bumpus

May 10, 1921 – 1 October, 2004

We heard the sad news of the death of Bernard Bumpus in October. Formerly employed at the BBC for many years, in his retirement he gained recognition for his scholarly pursuit of leading potters of the late 19th century — Marc Louis Solon, Théodore Deck, Léon Arnoux and Charlotte Rhead, among others. Perhaps best known for his research of the Sèvres technique of *pâte-sur-pâte*, his other published research includes the links between the Sèvres and Minton factories and the life and work of Théodore Deck. His last article documenting a major donation to the Musée du Florival in Guebwiller, Deck's birthplace, is forthcoming. Regrettably, the biography of Solon, for which he had been gathering material for many years remains unfinished.

Bernard Bumpus, *Pate-sur-Pate The Art of Ceramic Relief Decoration, 1849-1992*, Barrie & Jenkins 1992. ISBN 0 7126 5297 3

MUSEUM NEWS

The Victoria and Albert Museum: The French porcelain collections in store on site may be viewed by appointment with curator Hilary Young. Galleries 133 – 145 containing the European porcelain collections have been closed until further notice following the recent theft of several Meissen figures. See **Stolen** section.

The Fitzwilliam Museum in Cambridge has reopened to the public following the completion of a £12 million Courtyard Development (supported by the Heritage Lottery Fund) designed by John Miller and Partners which adds almost 3,000 square metres of new and improved accommodation to the existing buildings. Visitors can now enjoy enhanced facilities including new galleries for temporary exhibitions, medieval and renaissance and 20th and 21st century art, an Applied Arts Study Room in the Ceramics Reserve, new IT resources, education spaces and a larger shop and café. For further information visit: <http://www.fitzmuseum.cam.ac.uk>

The Rijksmuseum, Amsterdam is now closed for its four-year major redevelopment until Spring 2008. Throughout this time the Philips Wing will display many of the most important paintings.

The Philadelphia Museum of Art is pleased to announce the loan from The Prussian Palaces and Gardens, Berlin-Brandenburg of one ice-pail dated 1783 from the famous Sèvres "Service Arabesque". The loan commenced on 15 October 2004 and will continue until Autumn 2006.

The ice-pail is displayed with the Philadelphia Museum of Art's recently acquired *plateau de saucière* (1786) from the same service. (See Spring 2004 newsletter for details).



Ice-Pail from the "Arabesque" Service, 1784

Soft-paste porcelain with enamel and gilt decoration. Sèvres porcelain factory. Decoration designed by Louis Le Masson, French, born 1743.

The Boston Museum of Fine Arts: A part of their major building project the European decorative arts galleries are now closed. Temporary displays of selections of European porcelain are featured in the limited galleries that remain open to the public The European decorative arts galleries are tentatively scheduled to reopen in 2007.

The Detroit Institute of Arts: As part of the current renovation project the European galleries at the Detroit Institute of Arts remain closed until the autumn of 2006. Highlights from the collections are on view in a temporary space.

RECENT ACQUISITIONS

Château de Versailles



Vincennes Terrine, 1754 Louis XV Service

A Vincennes terrine forme nouvelle from the bleu céleste Louis XV service of the first size. Length.: 45 cm. Mark: interlaced LLs, with date letter A for 1753-54.

Provenance: Robert de Rothschild Collection, sale Palais Galliera, December 2 1976, lot 59.

Private Collection.

Exhibited: Porcelaines de Vincennes, les Origines de Sèvres, Grand Palais, Paris, 14 October 1977 - 16 January 1978, n. 387, p. 131.

Literature: T. Préaud, A. d'Albis: *La Porcelaine de Vincennes*, Paris, 1991, p.61 and n° 13, p.75.

Two *terrines forme nouvelle* of the first size and one of the second size were listed in the kiln biscuit records on 8 May 1754. Two of the first size painted with flowers on a bleu céleste ground were delivered to the Louis XV on 31 December 1754 with their tray for 2400 *livres* each. (Arch. MNS, Vy1, fol. 68v).



Vincennes mustard pot and plateau

A Vincennes *moutardier et plateau* from the *bleu céleste* Louis XV service, painted with polychrome flowers and a single bird in flight on the tray.

Height of mustard pot: approx: 8.5 cm

Length of tray: 14 cm.

Provenance: Collection of Madame Bernheim, Christie's Paris, 27 May 2004.

One of the six *Moutardiers et plateaux bleu céleste fleurs* delivered to Louis XV on the 30 June 1754 for 96 *livres* each. (Arch, MNS, Vy1, fol. 45 v°)

The terrine and mustard pot were not listed among the porcelain from this service that was purchased by the duc de Choiseul-Stainville through the *marchand-mercier* Lazare Duvaux on 5 July 1757.

Continued.



Paris porcelain déjeuner c. 1778

A Paris hard-paste porcelain *déjeuner* painted with portraits of members of the French Royal family in oval gold-ground medallions and French Royal coat of arms.

Produced at the rue du Faubourg Saint Denis manufactory c. 1778-79.

Comprising: a coffee-pot decorated with portraits of the Dauphin and the Dauphine, Louis de France and Marie Josephe de Saxe, a milk jug with portraits of comte et comtesse d'Artois, a sugar bowl with portraits of comte and comtesse de Provence and three *tasses litrons* with portraits of three of Louis XV's daughters, including Madame Louise.

The porcelain is marked with the letter H in blue, the mark of the rue du Faubourg Saint Denis factory which was registered by Pierre-Antoine Hannong on 26th May 1773. The sugar-bowl and one saucer are marked with a B in blue, the mark used by the Boissettes factory from 1779 onwards.

The rue du Faubourg Saint Denis Factory was established by Pierre-Antoine Hannong in 1772 with several shareholders, among them the marquis d'Usson. Following the dismissal of Monsieur Hannong in 1774, the marquis d'Usson sold his shares. The ownership of the factory then passed to the marquis de La Salle who, in turn, sold his shares to Monsieur Stahn, a painter at the factory since 1772. It later became apparent that although the marquis de La Salle had sold his shares, he had in fact retained some of his interest in the factory.

In order to protect the Sèvres factory's privileges, between 1779 and the mid 1780s, the police investigated several cases of 'illegal porcelain' produced in the Paris porcelain factories which was decorated with colours and gold and porcelain sculptures as well as Sèvres porcelain that had been decorated outside the factory.

Once such investigation, conducted in 1779, focused on the Sèvres painters Nicolas Catrice and Louis Barbé. It was discovered that they had been illegally decorating blank Sèvres porcelain and pieces from the rue du faubourg Saint Denis manufactory at their respective homes.

Further searches and confiscations were undertaken at the rue du Faubourg Saint Denis factory on 11 February 1780. In defense of the factory's importance the marquis de La Salle provided written evidence that porcelain from the factory was already held in the *cabinet du Roi* and that the Ministre Bertin had accepted a *déjeuner* painted with a portrait of his niece «*le ministre Bertin a accepté un déjeuner sur lequel on avait peint le portrait de Madame Sa Nièce*» (Arch. M.N.S., A4, L6; Régine de Plinval de Guillebon, *Porcelaine Française*, Musée du Louvre, 1992, p. 200)

At this time the rue du Faubourg Saint Denis factory adopted a new mark, the letters CP below a crown, registered by Monsieur Stahn on 5th September 1779. It is possible that the CP crowned mark was in recognition of the protection now afforded to the factory by Charles Philippe, the comte d'Artois.

In conclusion, the fact that this *déjeuner* was marked with the letter H and not the later mark CP crowned suggests that it was made before the protection of the comte d'Artois was granted. The presence of the Boissettes factory mark B indicates that it was produced after 1778. It would seem likely that this *déjeuner* was intended by the factory to serve as a gift to the comte d'Artois in order to receive his patronage and protection, which subsequently was successfully obtained in 1779.

With thanks to Christian Baulez and Cyrille Froissart for providing information.

The Philadelphia Museum of Art



Floral *Déjeuner*, 1814-1817

Hard-paste porcelain with enamel and gilt decoration. Sèvres porcelain.

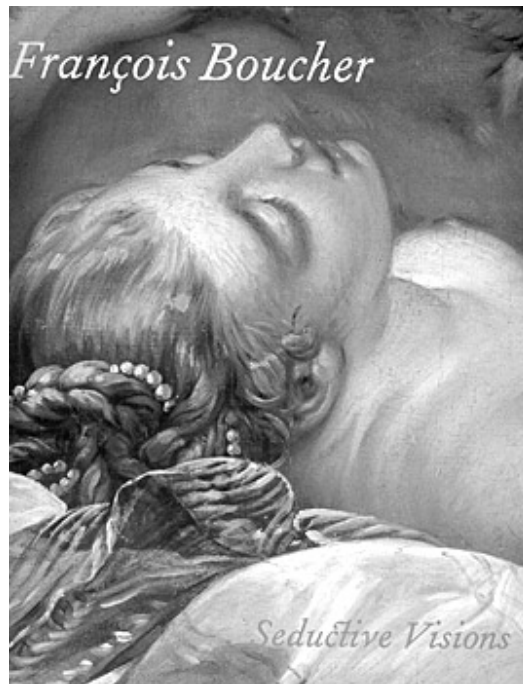
Painted by Georgius Jacobus Johannes van Os (1782-1861) and by Denis-Desiré Riocreux (1791-1872), with gilded decoration by Hilaire François Boullemier (1798-after 1855). Philadelphia Museum of Art, Gift (by exchange) of Mrs. William S. Lasdon.

Made at Sèvres during the eighteenth-century, the *déjeuner* or breakfast tea service became a more important part of the factory's production during the nineteenth century under the administration of Alexandre Brongniart. From purely utilitarian tea-ware, they became luxury objects, supports for painted and gilded decoration increasingly elaborate and precious. None of the *déjeuners* are more ornate than the five gold-ground services with floral decorations made between 1810 and 1814, of which the present example is the last (completed only in 1817), and the only one known to survive. All five of the gold-ground *déjeuners* were created by Brongniart as potential official gifts to be offered in the name of Napoleon or Marie-Louise by the imperial administration. This *déjeuner* was offered by the now royal household of Louis XVIII to the papal ablegate (later Cardinal) Constantino Patrizi (1798-1876) on September 20, 1817.

FORTHCOMING PUBLICATIONS

French Porcelain Society Journal Volume II. Publication is expected in Spring 2005. Notification will be issued in the New Year.

RECENT PUBLICATIONS

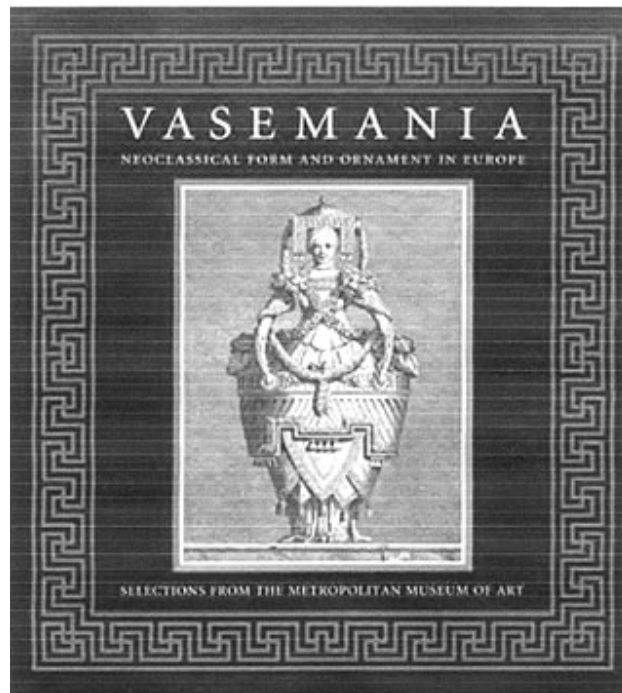


François Boucher: *Seductive Visions* by Jo Hedley.

The Wallace Collection

£18.95. ISBN: 0-900785-72-1

Published to accompany the Exhibition *Boucher: Seductive Visions*, 30 September 2004 – 17 April 2005.



Vasemania. Neoclassical Form and Ornament: Selections from the Metropolitan Museum of Art

The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture. July 22 - October 17 2004. William Rieder and Stefanie Walker (eds). Yale University Press, New Haven and London, 2004. 220pp, 30 b/w ills, 100 col. ills. £40 (hb)
ISBN: 0-300-09934-7

Vasemania is the first book to focus on the vase as an artistic and ornamental form in a variety of media following excavations of the ancient sites of Herculaneum and Pompeii in the eighteenth century. The objects found there renewed artistic interest in classicism. Neoclassical style and imagery permeated paintings, sculpture, furniture, and decorative arts of the period, and a central element of design in all these art forms was the vase. *Vasemania* presents and discusses about one hundred hidden treasures from The Metropolitan Museum of Art's reserve collection - not only vases but also wine and water urns, knife boxes, ink wells, perfume burners, fabrics, carved paneling, marquetry furniture, silver, works on paper, and paintings - all using the vase motif. Dedicated to the memory of Clare Le Corbeiller (1931-2003) the full-colour catalogue explores how the vase represents the unity as well as the variety of ornamentation, form, and colour during the neoclassical period.

A reminder of conference papers available:

Faïence Fine Et Porcelaine: les hommes, les objets, les lieux, les techniques.

Conference held in Martre-Tolosane on 21-22 September 2001. The publication consists 382 pages, 263 illus. (172 colour, 91 black and white).

The conference addressed issues concerning the production of 19th century faïence. The research of eighteen specialists is published in the form of five chapters "research investigations", "industrialization", "imagery of the 19th century" "problems of attribution and revaluation of production" and "workmen and contractors of faïence".

Cheques to the value of 29€ be made payable to 'agent comptable de l'UTM / FRAMESPA' at the Université Toulouse-Le Mirail, FRAMESPA CNRS-UMR 5136, 5 allées A. Machado, 31058, Toulouse cedex 9, Fax : 05 62 27 71 69, email: framespa@univ-tlse2.fr

University City Ceramics: Art Pottery of the American Woman's League
Saint Louis Art Museum,
Fully illustrated exhibition catalogue with essays by Ellen Paul Denker and David Conradsen.

Museum Shop: (00 1) 314 655-5249
Email: museshop@slam.org
Website: <http://www.slam.org/>

La Table du Prince, le service d'Orléans en porcelaine de Tournai, exhibition catalogue, by Claire Dumortier.

Musées Royaux d'Art et d'Histoire
Museum Shop : Tel. 02 74 1 73 62 (Mme. Fluyt). Tuesday-Sunday 10am- 5pm.

ARTICLES



Geoffrey de Bellaigue, 'Philippe-Claude Maëlrondt, supplier to George IV', *The Burlington Magazine*, June 2004, pp.386-395.



The Wallace Collection, C214

Rosalind Savill, 'Boucher: The Muse for Sèvres Porcelain and Gold Boxes in the Wallace Collection', *François Boucher: Seductive Visions*, Jo Hedley, The Wallace Collection, 2004, pp.182-188.

Susan Miller, 'Europe Looks East: Ceramics and Silk, 1680-1705' *Riggisberger Berichte*, Vol. 9. Forthcoming from the Abegg-Stiftung.

Valérie Bougault, 'La passion du Sèvres : un collection privée', *Connaissance des Arts*, No. 620, October 2004, pp. 56-63.

Guilhem Sadde, 'Jean-Claude Duplessis : la liberté du style rocaille', *L'Objet d'Art*, No. 392, June 2004, pp. 42-51



Höchst milk jug, 1771-1773
Decorated by Louis Victor Gerverot

Charlotte Jacob Hanson 'Louis Victor Gerverot in a New Light' *The Magazine ANTIQUES*, January 2004.

Louis Victor Gerverot (1747-1829), who trained at Sèvres (1764-65) went on to paint various styles of birds at manufactories in Germany (Kassel, Fürstenberg, Frankenthal and Höchst) and the Netherlands (Weesp and Loosdrecht). The article concentrates on the early part of his life and career and discusses and corrects many biographical details while showing examples of his work - primarily of his exotic bird painting - during the years 1766 to 1773.

To order back copies, please send a cheque or money order for \$15 payable to *The Magazine Antiques*, Circulation Dept., 575 Broadway, NY, NY 10012 USA or contact: Michelle Thiel, Circulation, Brant Publications mthiel@brantpub.com. 4 to 6 weeks for delivery. For further information Louis Victor Gerverot please contact Charlotte Jacob Hanson frdhjacob@gmx.de.

Jean-Gabriel Peyre, 'La faïence à décor de chasse', *L'Objet d'Art*, No. 395, October 2004, pp. 66-79.

STOLEN

From an important private collection in East Sussex
Thursday 9th December 2004



A pair of late Louis XVI ormolu mounted French porcelain vases, the oviform bodies with trumpet necks painted with polychrome grotesques and muses, the borders with flower sprays and scrolls on a black ground on fluted stems and square bases, mounted with scrolling acanthus leaf handles supporting kneeling bronze putti. 15 inches high. (The porcelain damaged and restored).

Anyone with information is asked to contact: Detective Inspector Martin Sapwell. Tel. 0845 607 0999 quoting incident no. ESI/7934/04 or Paul Britton of Cunningham Lindsey. Tel 020 7530 0658, e mail: paul.britton@uk.cunninghamlindsey.com quoting ref. 2078123.

From the Victoria and Albert Museum, London
November 2004



View A



View B

A Meissen porcelain figure of a gardener with watering can, painted in colours. He wears a white shirt with open collar and rolled up sleeves and mauve breeches. His legs and feet are bare. He uses a watering can. The base is strewn with flowers. c.1750-55.
Height: 12.1cm. Ref. C.1474-1919



A Meissen porcelain figure of a Polish or Russian fruit vendor, painted in colours wearing yellow cap trimmed with fur, green smock with purple sash, yellow breeches, white stockings, black shoes. Carrying on his left forearm a basket of fruit. The base is strewn with flowers. From a series of "Paris Cries" modelled by Kaendler and Reinicke. c.1745-50.
Mark: Crossed swords in underglaze blue. Height: 15cm. Ref. C.1464-1919.



View A



View B

Meissen porcelain figure of a beggar man, white glazed porcelain (undecorated) wearing a long ragged coat, breeches, boots, broad-brimmed hat on a rectangular base with his left foot forward, left hand extended, right arm tucked into shirt, and his head angled to his left. Front left corner of base chipped and repaired. c.1724-30.
Mark: crossed swords, underglaze blue. Height: 16.2 cm. Ref. C.16-1966.

The following items of Meissen porcelain were also stolen:

A figure of Prudence with a serpent and a mirror c.1750-55

Square base.

Yellow-lined pink cloak with gilt flowers over white robe.

Height: 12 cm.

Mark: crossed swords in blue and K.H.C.' W. incised and coloured black.

Ref. 3442-1853.

A figure of Abundance with a cornucopia c.1750

Circular base.

Lilac cloak with yellow lining over white robe.

Repaired head .

Height: 8cm.

Ref. 3443-1853.

A figure of gardener painted in enamel colours and gilt c.1746-50

Man in striding attitude, bare legged, supporting basket of vegetables on tree stump.

Yellow hat, green jacket over white shirt, pink breeches. Modelled by J.F. Eberlein.

Mark: Crossed swords in underglaze blue.

Height: 18.4cm Width of base: 7.3cm. Chipped and repaired.

Ref. C.2572-1910.

A figure of peasant woman carrying a basket on her back c.1750-55

She wears a white cap tied under chin, green bodice, skirt with yellow, purple and white stripes, and white apron. Feet bare and she carries basket on her back. The base is strewn with flowers.

Mark: crossed swords in underglaze blue.

Height: 11.1 cm.

Ref. C.1467-1919.

A figure of a shepherd, seated, playing bagpipes with dog crouching at his feet

c.1750-55

He wears broad-brimmed black hat, pink coat, yellow breeches, white stockings, black shoes.

Height: 8.6cm.

Mark: crossed swords in underglaze blue.

Ref. C.1469-1919.

Figure of woman, painted in colours and gilt c.1750

Square pedestal base.

One of a set of Muses, probably modelled by F.E. Meyer.

She wears yellow drapery flowered in purple and with lining of purple. She holds an open book which bears the words "La Vertu surmonte tout obstacle".

Mark: Crossed swords in blue.

Height: 14cm.

Ref. C.1470-1919.

Figure of Sower (emblematic of Spring) c.1755

Painted in enamel colours and gilt. He wears a black hat, mauve coat, yellow shorts, bedraggled stocking and black shoes. Over his left shoulder is suspended a linen bag containing grain.

Probably modelled by Kaendler.

Mark: crossed swords in underglaze blue.

Height: 11.4cm.

Ref. C.1471-1919.

A figure of Mower (emblematic of Summer) c.1750-55

Man with rake painted in colours. He wears black hat, yellow coat, white shirt, short green trousers. His legs and feet are bare. The base is strewn with flowers.

Modelled by J.J. Kaendler.

Mark: crossed swords in underglaze blue.

Height: 11.1cm.

Portion missing.

Ref. C.1472-1919.

A figure of a Reaper (emblematic of Summer) c.1750-55

He wears a black hat, pink jacket, greenish blue breeches, bedraggled white hose and black shoes. With his sickle he is about to sever a handful of wheat heads.

Probably modelled by Kaendler.

Height: 9.8cm.

Mark: crossed swords in blue and "C" in crimson/puce enamel.

Ref. C.1473-1919.

A figure of putto with cartouche c.1750

Rectangular plinth.

This is naked Cupid figure, seated and holding rococo shield. Painted in colours and gilt.

Piece missing.

Height: 8.3cm. Width: 3.2cm.

Ref. C.313-1921.

A scent bottle and stopper, painted in colours c.1750-55.

In the form of monk carrying basket of eggs, goose and sheaf of corn in which is concealed a woman. Concave base, painted with flowers. Slight gilding.

Ref. C.1419&a-1924.

A figure of Turkish dancer (female) painted in colours and gilt c.1745-50

She stands with left foot forward, holding white cloth with left hand, wearing long blue flowered cloak with yellow sash over a pink dress, yellow shoes and crimson banded headdress.

Mark: crossed swords in underglaze blue.

Height: 14.6cm.

Ref. C.107-1932.

Anyone with information is asked to contact the Ceramics and Glass department of the Victoria & Albert museum. Telephone: 020 7942 2078

Uppark House, West Sussex

Monday, 7th June 2004



1. Pair of Paris porcelain vases with griffin head handles



2. Pair of Sèvres or Paris vases with ormolu mounts and handles decorated with lions' masks c.1805.

1. Pair of Paris vases

59.7 cm.

Pair of Paris porcelain vases with griffin-head handles. Gold ground, with painted panels in *grisaille* illustrating scenes from the life of Tippoo Sahib, Sultan of Mysore (1749-99): signed Halbedel.

2. Pair of Sèvres vases

42 cm.

Pair of Sèvres or Paris vases with ormolu mounts and handles decorated with lions' masks c.1805. *Bleu nouveau* ground, with decoration in gold and painted panels in colours. One of Danaë after Correggio, the other of the Venus of Urbino after Titian. Reverse panels decorated with garlands of flowers on a gold ground (gilding worn).

Anyone with information is asked to contact: Detective Constable Alan Pack at Chichester CID on 0845 60 70 999. Or, if they wish to remain anonymous, Crimestoppers on 0800 555 111 quoting crime reference number: WC3/3683/04.